

Were builded with his own into the walls,
As offerings unto God. You see that statue,
Fixing its joyous but deep-wrinkled eyes
Upon the Pillar of the Angels yonder,
That is the image of the master, carved
By the fair hand of his own child Sabina."

The "Erwinspfeiler" referred to is of great beauty. The stone pulpit, of 1485, is exquisitely carved. But many of the statues are painted in execrable taste, with black beards and coloured robes. A mob of tourists go gaping about after a liveried verger during the service, and gather every hour before the famous clock, where an angel strikes the quarters and a skeleton the hours, and a brazen cock flaps his wings and crows. I thought it a very paltry performance, and a desecration of the grand old church. In the cloisters is the tomb of Erwin and his wife, and near by his house, with the most exquisite Gothic winding-stair in stone that I ever saw.

Strasburg has been called a German Venice, and although not built upon a lagoon like the Queen of the Adriatic, it is constructed on a marsh, and, for water communication, is not much, if any, worse provided. It is watered by three branches of the Ill, which is crossed by sixty bridges; three canals terminate here, and the Rhine is but a short distance off; so that even if there were no railroads, Strasburg would yet be one of the finest positions for trade on the continent of Europe.

Strasburg still bears in many of its streets the stamp of the middle ages. Few wooden houses are still to be seen, but many have the upper stories overhanging the lower, causing them to approach, as they ascend, the houses on the opposite side of the way. Some modern houses are built of the pink stone of the Vosges Mountains. The singular and remarkably high, sloping roofs, having three, four, and more floors, to which they serve as front walls as well as covering, seem constructed on a diametrically opposed principle to the walls that support them, and are as shy and retiring as the lower and more aristocratic portion of the house is forward and intrusive. The motive of this strange style of architecture can only be attributed to the law of compensation, or to a rooted objection to the perpendicular. Some consider these roofs ornamental, and a fine finish to the building. They are certainly picturesque, to which effect the large and numerous chimneys add a great deal. As its many-storied roofs and monumental chimneys did not suffice to finish off the tops